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The Sentence Structure of Virgil. By ALBERT R. CRITTENDEN.
Ann Arbor, Mich., 1911. Pp. 72.

In this interesting pamphlet the writer bases his work "upon the proposition that since language is the result of psychological forces, any comprehensive study of its phenomena must rest upon psychological principles." Accordingly he seeks to "determine whether the peculiar character of an author's temperament manifests itself in the manner in which his thought unfolds, and whether in the case of a writer of strongly marked personal characteristics, like Virgil, these distinctive traits appear even amid the exigencies of conventional methods of expression."

There follows a somewhat extended introduction inquiring into the nature and structure of the sentence in general according to the most modern conception of this, and then an application of the writer's theory to selected passages from various writers and from Virgil in particular. He finally makes an interesting application of his method of study of sentence structure as solutions of the problem of the authenticity of the minor works ascribed to Virgil. He concludes that the evidence is wholly against the Virgilian authorship of the *Ciris*. "If Virgil wrote the *Ciris*, he must have disguised his style so that it was totally unrecognizable, or else his style was so altered after its composition as absolutely to efface its distinctive characteristics. A similar application of the method to the *Culex* "indicates a tolerably strong probability that we have here, in basis at least, a genuine Virgilian work, of very early date."

F. J. M.

On the Tibur Road: A Freshman's Horace. By GEORGE MEASON
WHICHER and GEORGE FRISBIE WHICHER. The Princeton
University Press, 1911.

This is a charming little book of translations, paraphrases, and parodies, in a wide variety of styles and meters, by a New York professor and an Amherst undergraduate. It reminds one forcibly now of Austin Dobson, and now of Eugene Field, F. P. Adams, or B. L. Taylor. The ballades and rondeaux are beautifully done, and the humorous and frivolous parts are less exuberant and more chastened than such paraphrases often are.

The dedication is a rondeau "To Our Best Third"; this is followed by a ballade that gives title to the book. The rollicking paraphrase of *Icci beatis* concludes:

Well, well, what next? what can't be true,
If you, who'd grown so steady,
Have caught the Cuban fever, too,
And start, all fired for daring-do,
Rough-Ridering with Teddy;